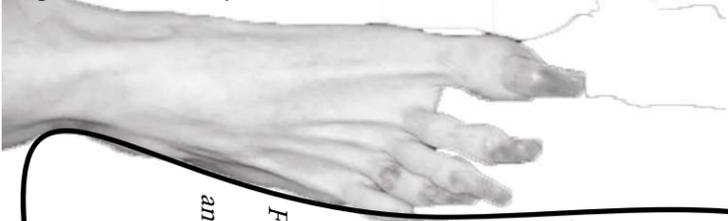


//fē estə//

The act of *fiesta* gathers people to venerate a shared value, often manifested symbolically. It as an instrument for conviviality, creating a platform for the identification as a culture-part that temporarily suspends time and labor. The nature of *fiesta* is that is an event that exists outside of the civility of progress, revering a quality of time that is experiential rather than measured. The nature of *fiesta* is that it levels + melts social hierarchies, emphasizes intimacy and strengthens bonds between individuals. The nature of *fiesta* is that it is a collective fiction, where the capacity to alter it's trajectory and employ improvisation belongs to every participant, as they work through symbolic solutions.

Feast of Fictions stands for the human as animal, the corporeal as genius, revelry as method (to preserve cultural agency/survival). This interstice is opened in order to reclaim ownership over time/space/body/ relationship, and away from civil attempts to restrict access to cultural agency. *Feast of Fictions* is an invitation to delay civil compromises, as well as interrupting critical mind with critical body* in improvisatory dynamicism. It is an interstice where rules are broken, rules are made, and a bit of the savage-fantastic leaks into reality.

This project employs field research from fiestas, bailes, nightclubs, salons, parques in Mexico City in combination with biological, psychological, sociological discourses around conviviality + innovation within living organisms (mainly human animal).



shaken
out, beaten, with
sweat, salt, tasted, ingested
and welded:
many have forgotten our animal
bodies,
misplaced the narrative of temporality,
dynamacy, collectivity,
civility has lured us into their collapsing
myth:
metal hunks, concrete shelter, divisions of
soil, over-extraction, over-production.
in a planetary moment the civil myth
wavers on it's explosive edge,
nearly everything underneath it already
removed and burned,
few strands left for holding it's obsoles-
tes.
For survival, a proposition of a culture-
re venerating the uncivil,
an undone celebration of the ani-
mal that is human.

FIESTA FOR SURVIVAL! LONG LIVE THE ANIMAL!

Feast of Fictions

immersive fantasy

Mia Pinheiro

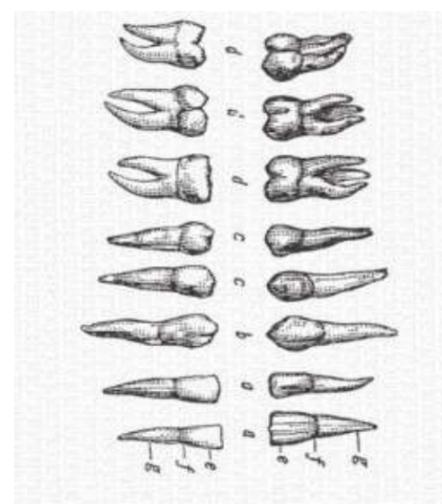
30.03.18 / 18:00 - 21:00 hrs

Pandeo, Mexico City

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www.thelabprogram.com/miapinheiro

www.miiapiii.com



CRITICAL BODY*

CRITICAL MIND

Critical body is acting through the emotional intuitive state of the body. It is a movement away from over-utilizing critical thinking/language/facts as the primary method of moving through the world/working through solutions. It is a movement towards using improvisation/emotion/body in order to move through the world/work through solutions.

[Emotion instead of thought, body instead of mind.]

Not nullifying the importance of the latter (thought/mind), but shifting the dialogue to the former (emotion/body) to emphasize use of our whole body intelligence.

Asma, S. T. (2017). *The Evolution of Imagination*. The University of Chicago Press.
Haraway, D. J. (2015). *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Chicago: Prickly Paradigm Press.
Kingsnorth, P., & Hine, D. (2009). *Uncivilization (Rep.)*. Oxford: The Dark Mountain Project.
Sumpter, D. (2006). *The Principles of Collective Animal Behavior*. Philisophical Translations

FICTION:

The Domestic-Savage Tale of the Modern-Future Centaur

In a concrete tower above La Merced, a pack of womxn live. One womxn peers from her half-hinged window, leaning against the crumbled wall, grey dust paints her brown body. In the distance she sees an eruption of color meshing between the hands of exchange: paper for fruit, paper for platanos, paper for cocaine. The sounds are like the way a ship moves underneath you during a storm [surges and fadings] leaving tastes of the trumpeter, the voice of the radio, the song of the cock come morning, the boy's tricycle wheels scraping on the pavement, the knife hacking into the bone of cow. In the daylight, humxns stroll their carts overflowing with plastic cups, pig faces, forks + dried herbs, shouting their long pleas for purchase down steaming streets. It smells of chipotle, chocolate and shit. Wild dogs sleep in the sun, tearing into the meat of yesterday by moon-strike. Her eyes meet a man in the shade, his mouth engulfing a magenta cone of ice cream. He stays there for an hour licking the cream from the cone, breathing the absence of the sun, letting the time roll away from him like some sort of slow stone, rolling down an ancient hill, geologically paced. Like a sea of fishes, the other humxns move around him, splitting as a river does when it meets a boulder [leaving an oval pocket of empty time]. A grizzly truck lopes down the street, obstructing the womxn from the icecream mxn, with a ratchet-racket of tins + cooking tools clanking and clanging. Her heart tightens in her naked chest, and when the truck passes, the mxn is gone, replaced by color and her own throbbing sensation of hunger. The sun dips its' head into the thighs of mountain, quieting the mind of the womxn with a darkened cloak. She rests her bones on her kin, and slips into a dream of running for the ripe fruits, through orange afternoons. Her body quakes in pleasures.



Feast of Fictions is a symbolic veneration of the critical corporeality*: the emotionally cognitive animal body as a capable mechanism for intuitive problem solving. It emphasizes reality as a multidirectional flow of agencies, relating and time (Haraway), therefore using an experiential perspective emphasizing the importance of the question instead of pre-constituted solutions. With critical corporealities, the act of bonding non harmonious agencies and ways of living that are accountable to both their disparate inherited histories and to their barely possible but necessary joining of futures(Haraway)is made possible. In engaging emotionally cognitive animal body through improvisatory solution with 'non-harmonious agencies' human animal is able to alleviate unfit/obsolete pre-constitutions imposed by civility (Isolating boundaries, finite-orientated planning, critical mind/verbalty as king/queen) and figure into a fiction which reformulates reality (emotion are king/queen, body synchronization/motor stimulation, wandering time, dynamicity in constitutes). These critical corporealities in the act of *fiesta*, engage an emotional transfer augmenting the force of attraction between the impossible, a soft combat of conviviality against the not-so-subtle pushes from the tainted waters of civil nightmare.

Feast of Fictions
TO WATCH THE FILM OF THIS ISSUE:
www.thelabprogram.com/miapinheiro
www.miiapiii.com
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instead of questions, having some of the moments from research in mexico written out???? With questions in between????
RESEARCH REVEALED!!!!

